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à Mlle. Lucy Doane.

# BOHEMIAN POLKA.

Arrangée

POUR LE



PIANO

PAR



Alfred Jaell.

Gravé par

38¢ net.

BOSTON

Published by G. P. REED & CO. 17 Tremont Row

Entered according to act of Congress in 1851 by G. P. Reed & Co. in the Clerk's office of the dist. Court of Mass.

à Mlle. Lucy Doane.

# BOHEMIAN POLKA.

*Arrangée*

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Greene, Jr.

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*Published by G. P. REED & C<sup>o</sup> 17 Tremont Row*

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# BOHEMIAN POLKA.

ALFRED JAEHL.

PIANO

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a series of sixteenth-note chords, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *sf* (sforzando) is present in the second measure.

8va

*p* con eleganza.

The first system of the main melody spans two staves. The right hand contains the melody, starting with a grace note (8va) on the first measure. The left hand provides a harmonic accompaniment. The instruction *p con eleganza.* is written below the first measure of the right hand.

The second system continues the melody on two staves. The right hand features a series of eighth-note and sixteenth-note patterns, while the left hand continues with a steady accompaniment.



4

*p con grazia.*

*p leggierissimo staccato.*

1567



Handwritten musical score for piano, page 5. The score is written in G major (one sharp) and 4/4 time. It consists of five systems, each with a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots at the end of the fifth system.

1867



First system of musical notation. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) plays a series of chords. The tempo/mood is marked *pp* and the instruction *Ped. leggerissimo.* is present.

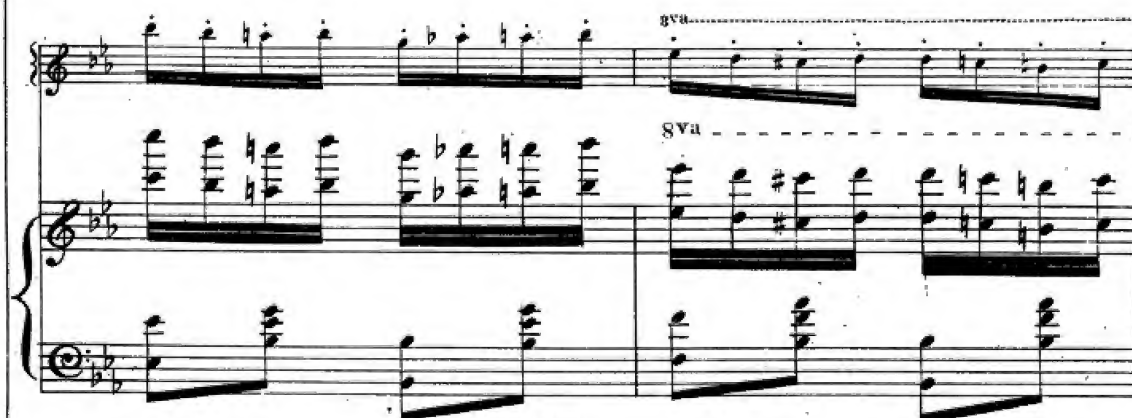


Second system of musical notation, continuing the piece with similar melodic and harmonic patterns.

*Facilte.*



Third system of musical notation. The right hand continues the melody. The left hand has a section marked *leggerissimo.* followed by a section marked *ff* with the instruction *Sino alla Fine.*



Fourth system of musical notation. The right hand features a section marked *8va* (octave) indicated by a dashed line. The left hand continues with chords. The system concludes with a final chord.

SvA

SvA

This musical score is for a piece in B-flat major, 4/4 time. It consists of a vocal line and a piano accompaniment. The score is divided into five systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The score ends with a double bar line. The number 1667 is printed at the bottom center of the page.

1667



# GEO. P. REED & CO.'S

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# GERMAN, ITALIAN & ENGLISH SONGS.

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" 5.	Grave Digger. } Outlaw's Death.	KALLIWODA. MÜLLER.
" 8.	Wanderer. }	SCHUBERT.

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" 5.	Shepherd to his fair one. . . . .	SPOHL.
" 6.	Spring is returning. . . . .	MENDELSSOHN.
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" 8.	Evening Bella. . . . .	LACHNER.

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" 2.	Shepherd's lay. } <i>Morgengruss.</i>	MENDELSSOHN.
" 3.	Serenade. } <i>Ständchen.</i>	KREISSMANN.
" 4.	Young nun. } <i>La Jeune Religieuse.</i>	SCHUBERT.
" 5.	Barcarolle. } <i>Mitten im Schimmer.</i>	SCHUBERT.
" 6.	Thou art the rest. } <i>Du bist die Ruh.</i>	SCHUBERT.

No. 7.	Maid of Ganges. } <i>Auf Flügeln des Gesanges.</i>	MENDELSSOHN.
" 8.	Zuleika (Suleika). . . . .	MENDELSSOHN.

#### FIFTH SERIES.

No. 1.	Imprisoned Huntsman. . . . .	SCHUBERT.
" 2.	Heart my heart. } <i>Herz mein Herz.</i>	MARSHNER.
" 3.	Bill that strays. } <i>Wohin! Woher!</i>	KALLIWODA.
" 4.	Parting. } <i>Aus der Ferne.</i>	KREBS.
" 5.	Garland. . . . .	MENDELSSOHN.
" 6.	Ye faded flowers. } <i>Trock'ne Blumen.</i>	SCHUBERT.
" 7.	Huntsman rest. . . . .	SCHUBERT.
" 8.	Never believe me, the celebrated Dithyrambic of Schiller. }	SCHUBERT.

Jewish Maiden. . . . .	KÜCKEN.
Gently rest. } <i>Schlummerlied.</i>	KÜCKEN.
Lore Ley. (Words by Heine). . . . .	SILCHER.
When the swallows homeward fly. <i>Wenn die Schwalben heimwärts.</i>	FRANZ APT.
Hebrew Maiden's lament. <i>Des Jüdenmädchen's Klage.</i>	LINDPAINTNER.
To Minona. (Serenade). . . . .	SPOHL.
Dearest, I think of thee. . . . .	KREBS.
Italy's Shores. . . . .	MENDELSSOHN.
Adelaide. } <i>Einsam wandelt dein Freund.</i>	BEETHOVEN.
O Praise the Lord. Anthem for three female voices. }	MENDELSSOHN.
Three two-part Songs. No. 1. Sabbath morn. }	MENDELSSOHN.
" 2. Harvest field. " 3. Ruy Blas. }	MENDELSSOHN.
Warrior Bard or Standard Bearer. . . . .	LINDPAINTNER.
Where is the German Fatherland. . . . .	REICHARDT.

#### ENGLISH SONGS.

"T is midnight hour. . . . .	AMATEUR.
A home in heaven. . . . .	HARKER.
Ah, would our eyes. . . . .	RODWELL.
Annie Lawrie, (Scotch). . . . .	RODWELL.
Awake my trembling lyre. Duett. . . . .	KELLER.
Mother dear, oh pray for me. . . . .	WOODELEY.
Battle of the Baltic. . . . .	JENNISON.
Beautiful Venice. . . . .	KNIGHT.
Beggar. . . . .	LOVER.
Blanche Alpen. . . . .	GLOVER.
Breathes low thou gentle wind. . . . .	WOODELEY.
Bull fighter. . . . .	D'ADHESAR.
Corinna: or May day of olden time. . . . .	HORN.
Dermot Astore. . . . .	CROUCH.
Devoted. . . . .	D'ALQUEN.
Emerald Isle. . . . .	DEMPSIE.
Fall of Zion. Bass song. . . . .	PASIELLO.
Father hear this midnight prayer. . . . .	MISS GOULD.
For thee, love, only thee. . . . .	REEVES.
Gentle moon whose silver light. . . . .	BELLINI.
Gipsy boy. . . . .	BROWN.
Give me my old seat. . . . .	STRACK.
Glad retreat. . . . .	POULTON.
God is love. Duett. . . . .	WEBB.
Hark, those bells so wildly. . . . .	COOK.
Household words. . . . .	BLOCKLEY.
Hark to the Moorish evening drum. Duett. . . . .	BLOCKLEY.
Heroes of Monterey. . . . .	MARSHALL.
I know thou art not changed. . . . .	UNDERBER.
I love the merry sunshine. . . . .	GLOVER.
I know that summer is come. . . . .	LOVER.
I love the free. . . . .	RUSSELL.
I love thee still. . . . .	BARKER.
I'm adrift. . . . .	RUSSELL.
Kathleen Mavourneen. . . . .	CROUCH.
King Frederick's camp. . . . .	COWELL.
Lament of the Irish emigrant. . . . .	DEMPSIE.
Let's be gay. . . . .	RUSSELL.
Lily. . . . .	CROUCH.
Melodies of many lands. . . . .	GLOVER.
Moss. . . . .	WARREN.
Old arm chair. . . . .	RUSSELL.
Old farm gate. . . . .	RUSSELL.
Outlaw. . . . .	LOVER.
Petal, or Prison song. . . . .	LING.
Primo basso, Sir am I, (Postilion). . . . .	ADAM.
Rockaway. . . . .	RUSSELL.
Romance, (Italian). . . . .	COWELL.
Soldier's wedding. . . . .	GLOVER.
Thoughts of home. Duett. . . . .	BLOCKLEY.
Convict's Lullaby. . . . .	
It is o'er. . . . .	
Land of Northaven. . . . .	TELFORD.
Byron's farewell. . . . .	
Tirana Espagnola. . . . .	
My home and thee. . . . .	

### GEMS FROM THE MOST CELEBRATED ITALIAN OPERAS.

No. 1.	NON PU SOGNO. . . . .	"T WAS NO VISION. . . . .	CAVATINA. . . . .	I. LOMBARDI. . . . .	VERDI.
" 2.	AH COSI' SANTO AFFETTO. . . . .	AH SUCH DEAR AFFECTION. . . . .	DUETT. . . . .	MARIA DI ROHAN. . . . .	DONIZETTI.
" 3.	TORNA MIA DIT CHE M'AMI. . . . .	SAY ONCE AGAIN I LOVE THEE. . . . .	TERZETTO. . . . .	DON PASQUALE. . . . .	VERDI.
" 4.	TE SOL QUEST'ANIMA. . . . .	BELIEVE ME. . . . .	" . . . . .	ATTILA. . . . .	DONIZETTI.
" 5.	CHI ME Frena. . . . .	WHAT WITHHOLDS. . . . .	" . . . . .	LUCIA DI LAMMERMOOR. . . . .	"
" 6.	QUAI SE TI S'FUGGE UN MOTO. . . . .	STAY, FOR THOU SHALT. . . . .	CANZONETTA. . . . .	LUCREZIA BORGIA. . . . .	"
" 7.	DI PESCATORE IGNOBILE. . . . .	MAKE ME NO GAUDY CHAPEL. . . . .	CAVATINA. . . . .	" . . . . .	"
" 8.	COME E BELLO. . . . .	OH AS FAIR AS POETS. . . . .	DUETT. . . . .	ERNANI. . . . .	VERDI.
" 9.	AH MORIR POTESSI ADDESSO. . . . .	THUS TO DIE. . . . .	CAVATINA. . . . .	" . . . . .	"
" 10.	OH TU CHE L'ALMA ADORA. . . . .	OH THOU FOR WHOM. . . . .	DUETT. . . . .	SAPPHO. . . . .	PACINI.
" 11.	AH FERA SORTE. . . . .	AH FATE UNHAPPY. . . . .	DUETT. . . . .	IL GIURAMENTO. . . . .	MERCADANTE.
" 12.	DOLCE CONFORIO AL MISERO. . . . .	SWEET TEARS. . . . .	CAVATINA. . . . .	SONNAMBULA. . . . .	BELLINI.
" 13.	COME PER ME SERENO. . . . .	OH LOVE, FOR ME TRY POWER. . . . .	CAVATINA. . . . .	" . . . . .	"
" 14.	PARCHI GUARDO. . . . .	SEE THESE LOOKS. . . . .	DUETT. . . . .	LUCIA DI LAMMERMOOR. . . . .	DONIZETTI.
" 15.	VERRA' LA SULL'AURORA. . . . .	GENTLE BREEZE. . . . .	AIR. . . . .	LUCREZIA BORGIA. . . . .	"
" 16.	IL SEGNO. . . . .	IT IS BETTER TO LAUGH. . . . .	CAVATINA. . . . .	ROBERTO DEVEREUX. . . . .	"
" 17.	COME UNO SPIRITO. . . . .	PURE AS AN ANGEL. . . . .	TRIO. . . . .	SAPPHO. . . . .	PACINI.
" 18.	AH CON LUI ME FU RAPITA. . . . .	HE FORSOOK ME. . . . .	ARIA. . . . .	ATTILA. . . . .	VERDI.
" 19.	QUI QUI SOSTIANO. . . . .	STAR OF THE MORNING. . . . .	ARIA. . . . .	LUCREZIA BORGIA. . . . .	DONIZETTI.
" 20.	VIENI LA MIA TENETTO. . . . .	WAKEN, MY INJURED HONOR. . . . .	TRIO. . . . .	DON GIOVANNI. . . . .	MOZART.
" 21.	PROTEGGA IL GIUSTO CIELO. . . . .	TRY AID, OH GRANT ME FATHER. . . . .	CAVATINA. . . . .	" . . . . .	"
" 22.	IL MIO TESSORO INTANTO. . . . .	TO HER SO FONDLY BELOVED. . . . .	SOLO. . . . .	MACBETH. . . . .	VERDI.
" 23.	SI COLMI IL CALICE. . . . .	THE CUP IS MANTLING. . . . .	" . . . . .	LA FAVORITE. . . . .	DONIZETTI.
" 24.	UNA VERGINE. . . . .	ANGEL OF HEAVEN. . . . .	" . . . . .	DON SEBASTIN. . . . .	"
" 25.	IN TERRA. . . . .	WHAT THOUGHT SO HEAVENLY. . . . .	" . . . . .	" . . . . .	"